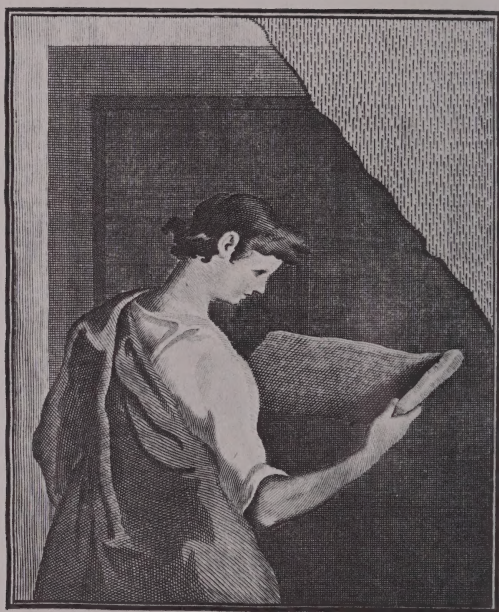


1890
Dec. 9
PrShS



THE J. PAUL GETTY MUSEUM LIBRARY

EXECUTOR'S SALE.

The Art Collection

OF THE LATE

HENRY J. STEERE.

COSTLY PAINTINGS

In Oil and Water Color.

**RARE BRONZES, VASES,
SUPERB ENGRAVINGS,**

TO BE SOLD AT AUCTION, WITHOUT RESERVE, BY F. J.
SHELDON, 127 WESTMINSTER STREET.

The Collection will be on View, (ADMISSION FREE,) at the Galleries
of the

PROVIDENCE ART CLUB, 11 Thomas Street,

Beginning Tuesday, Dec. 2d and continuing until Monday, Dec. 8th,
from 10 A. M. until 6 P. M. Saturday from 10 A. M. to 10 P. M.

THE SALE WILL TAKE PLACE AT

BLACKSTONE HALL,

On Tuesday Dec. 9th, and Wednesday, Dec. 10th.

SALE TO BEGIN PROMPTLY AT THE HOUR OF 8 P. M.

PROVIDENCE, R. I.

1890.

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J. A. & R. A. REID, PRINTERS.

Parties desirous of purchasing, and unable to be present at the sales, are requested to leave their orders with the Auctioneer at 127 Westminster Street, or the attendant in the Galleries, and attention will be given to them.

CONDITIONS OF SALE.

TERMS CASH, IN EVERY INSTANCE BEFORE DELIVERY.

The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot, so in dispute shall be immediately put up again and resold.

The Purchasers to give their names and addresses, and to pay down a cash deposit or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

The lots to be taken away at the buyers' expense and risk upon the conclusion of the sale, in default of which the undersigned will not hold himself responsible if the lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the purchaser.

The sale of any article is not to be set aside on account of any error in the description. All articles are exposed for public exhibition one or more days, and are sold as they are, without recourse.

Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited. All lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such re-sale, if he thinks fit.

F. J. SHELDON, AUCTIONEER,

127 WESTMINSTER STREET.

NOTICE.

THE FINE ART COLLECTION here catalogued, was made by the late Henry J. Steere, Esq., and it was well understood that he intended establishing a Fine Art Gallery for the people of this, his native city, where he had always resided. These works were the beginning of the collection, and additions were to be made, of examples by other notably eminent masters of the day, but he did not live to carry out his plan.

The collection was begun in 1869 in the selection of a fruit piece, and has been gradually added to since, purchases having been liberally made from the most reputable dealers in the country, and by works, the result of commissions, given by himself to the painters. The latest addition was a subject in which chrysanthemums hold an important place.

The collection is an entirety, nothing has been taken from it; nothing belonging to any other party has been admitted, and the sale is entirely without reserve.

NOVEMBER 17, 1890.

 The sizes of paintings are given height first, width next, in inches.

Please bring this Catalogue with you to the sale.

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"A PICTURE OFTEN TELLS MORE THAN TEN BOOKS."

— *Paul Delaroche.*

CATALOGUE.

KUWASSEG, KARL JOSEPH.

Born at Trieste, March 16, 1802. Died Paris, January 7, 1877. Pupil of the Gratz Academy under Professor Stark; was originally a carpenter; went to Vienna and subsisted from the proceeds of water color drawings made by him. Traveled with the Count Schomburg in southern Europe and America; went to Paris, became a naturalized Frenchman 1835. Louis Philippe and the Baron Rothschild, by their purchase of his pictures opened his road to success.

No. 1.

Borders of the Seine.

10 X 13.

Dark clouds with lighted edges on a bit of blue sky up to the zenith on the left. The low distance relieves in light, a bridge and sail boat; next are poplars, a church spire, other buildings; one nearest the right has an exterior gallery and tiled roof, forms mass of highest light, reflected on the limpid river. In foreground are two row boats, with fishermen and nets. Washer and other women are on shore. Conspicuous to right is a finely marked willow tree, in bosky mass.

Pendant for No. 2.

View of the Halle.

10 x 13.

A light sky with darker mass of buildings towering up, from which is the spire of the "Halle." To the right a tree-clad promontory with boats, etc., all in light. To the left a pictorial old-time building with angular roofs and jutting annexes, on a narrow margin of shore. A row boat with figures, in mid stream arrests the eye of the spectator.

Pendant for No. 1.

LEWIN, JAMES MORGAN.

Born Swanzev, July 9, 1836, resided Providence, R. I., 1848-'64 — "from his school-boy days associated with some of the most accomplished resident artists—" died September 1877. From the "Providence Journal" the following is an extract: "His character was one of marked originality, his moods variable and capricious but always generous, affectionate and exquisitely sensitive. His literary tastes and estimates were essentially his own, uninfluenced by popular standards, and were always of a rare and recondite quality. He published anonymously in leading periodicals, the credit of which, he cared not to receive."

"It is needless here to speak of his reputation as an artist. His slightest and most unstudied sketches had in them a charm not easily analyzed—a subtile, ineffable beauty wholly characteristic and singularly ideal. He had the artist's temperament—the poetic temperament in perilous perfection. He was constitutionally indifferent to popular success, or professional notoriety. He cared little for the market value of his beautiful creations. He had intense vitality of thought and feeling and imagination, but with him as with Shelley and Poe, this intense vitality was offset by a vein of other-worldliness, a profound sense of the mystery of life, a shuddering susceptibility to what is called 'a belief in the supernatural'—a quality of which his friends were often startlingly reminded."

"One hears much in this eminently practical age of what is simply 'technical' in art, much of 'clever manipulation' and

‘good work,’ qualities worthy of all commendation, but having to do rather with the *body* than the *soul* of art. It is refreshing, now and then, to find that genius is not altogether superceded by talent, and good work.”

“James Morgan Lewis was indisputably a genius and Providence will be proud to claim him as one of her most gifted artists.”

S. H. W.

No. 3.

A Mountainous Country.

$9\frac{1}{2} \times 11\frac{1}{2}$.

A distant ridge of mountains — to the right, a high peak in light from which groups of clouds blend softly with the tranquil sky, called thereto from the valley by the sun — across a spur of mountains and hills; adjacent to them, are intervalles on which cattle graze — descending from this a gulch of warm alluvial soil which floods from the mountains have widened and deepened. To the left on a hill a building in shade — a group of young elm trees spring aloft from a grassy slope, a sheep pasture. The foreground in shade has dead and growing brushwood, and on the right, a bit of storm-stricken birch trunk, keys the composition.

The Painting is Signed and dated 1858.

EBEL, FRITZ.

Born Lauterbach, Hesse, 1834 — was a chemist prior to taking up painting. Studied in Darmstadt in 1856 and in 1857 went to Dusseldorf under Professor Schirmer. Is resident there at present.

No. 4.

Pasturage near the Mountains.

$26 \times 35\frac{1}{2}$.

In the distance, ranges of mountains. Nearer, wooded hills with more trees to left, terminating in group of taller growth

reared against the sky. A larger group is massed to the right and connects with a stony ground, broken with varied weeds, grasses and wild flowers. A flock of sheep browse, and take the attention of a dog, and an elderly shepherd clad in blue, bearing his traditional crook. Time, early afternoon, warm hued clouds.

The Painting is signed and dated 1872.

HARSTMAN, G. H.

MUNICH.

No. 5.

Farm Buildings in Bavaria.

25½ x 21½.

Against the sky, a stony cliff. Against them both, a mass of farm buildings betokening old age and diversified design, constructed of stone and wood and plaster—"timber-gable," "solid, time-enduring." In the foreground, with farming accessories, is a rustic wagon filled with evergreen boughs; seated beside it a sturdy old man mending a basket, to the wonder of two small boys and an elder girl, with a baby. To the right runs up part of the main homestead of stone, rich in ochreous colors. On it is a shrine to Madonna, a pitcher of cut flowers and a faded wreath. The painter loved his subject of "time-touched matter."

The painting is signed.

VAN LUPPEN, JOSEF.

Gold medal at the Exposition, Brussels, 1872.

No. 6.

The Ruined Castle of Montaigle, near Dinant, Belgium.

44 x 34.

Blue sky breaks through whitish clouds. To the left a fortress of the middle ages, gray, grim, deserted, stands on a

mountain bluff. Beneath, not of very recent erection, a cottage with thatched roof and annex, lightened by a bit of modern whitewash here and there. A grassy slope, pool and roadway are at the base of the subject. A woman drives cattle near by, and in the distance a peddler, with pack on back, plods his weary way on the steep, rocky road. Lofty trees in a mass reach the top of picture from right side.

The painting is signed and dated 1872.

It was painted expressly to order.

LEAVITT, EDWARD CHALMERS.

Born Providence. Member of Boston Art Club, Providence Art Club. Exhibitor at National Academy of Design and provincial exhibitions. Served in United States warship *Galena* under Commodore John Rodgers at commencement of the Civil War. At 16 years of age, a drawing teacher said he never would be an artist, but he resolutely set to studying landscape enthusiastically, and was much drawn to "her poetic details," flowers and fruit. His works have been purchased here by travelers and taken to Europe, and many are placed in leading collections of this country.

An art critic, in *Boston Traveller* writes: "After returning from seeing art treasures in Europe, I found here, (Boston,) three exquisite paintings, so beautiful in their finish, so perfect in their tone, so poetic in their conception, that they held me as with a spell and as few paintings have the power to."

No. 7.

Grapes.

30 x 25.

The bunches of grapes, mammoth of bulk and suggestive of premium-weights, hang suspended against a gray background. The dark grapes partly in light, partly in shadow, are Black Hamburgs. The upper ones, in light, are the Syrian.

This painting was part of the exhibition gotten up in honor of the officers of the British squadron who visited Newport,

1873, and the Admiral, himself an artist, expressed high admiration for it. It appears to have been the first work selected by the late Mr. Steere, for his collection.

Signed and dated 1869.

HART, JAMES M.

Born at Kilmarnock, Scotland, 1828. Came to Albany, N. Y., a child. Studied decorative painting at Troy. Went to Dusseldorf, 1851; to New York, 1856. Elected associate of the National Academy of Design 1857, and Academician 1859.

No. 8.

The Pool in the Wood.

18½ x 10½.

A basin of water embosomed in foliage. Elm trees to right and left, encircle the view, midway in which is a fillet of light warm cloud. At the distant shore to right, a trio of cattle, white, red and black, drinking and ruminating. The foreground is marked with lily and other aquatic growths. A very favorite subject of the painter.

The painting is signed and dated '74.

WATERMAN, MARCUS.

Born Providence, R. I. Educated at Brown University. Studied in New York and had studio in the University buildings there. Removed to Boston, 1874. Went to Europe, 1878. Associate of the National Academy of Design. His picture of "Gulliver in Lilliput" was exhibited at the Centennial Exposition, Philadelphia, 1876.

No. 9.

The Chief of the Caravan.

12 x 10.

Head, three-quarters view. Of swarthy complexion, the distinctively strong physiognomic markings, indicating much

power and will, are very skillfully and vigorously depicted. Warm, gray head-gear and a white *bourous* complete an excellent work.

The painting is signed.

DELL ACQUA, CESARE.

Born Pirano, Istria, July 22, 1821. Studied in the academies of Venice, and Paris. Became pupil of L. Gallait, of Brussels, 1857.

No. 10.

Dalmatian Girl With Flowers.

37 x 29. On panel.

Richly attired in stuffs of very varied hues and tints that are woven, and embroidered with cunning skill and consummate taste, are the garments of the heroine of this canvas. Dark of complexion, with blackest of hair, crowned by a scarlet cap, she stands easily, in a pose that is nature's own, against a wall close to the sea, behind which is a warm, luminous sky, broken only by a few dark horizontal cloud bars. She holds close to her bosom, with left hand, a flat willow basket filled with carnations, the largest and brightest specimen of which is in her right hand.

Signed and dated 1870.

ORTLIEB, FREDERICH.

Born Stuttgart, 1839. Studied at the Stuttgart Art School. Later, at Berlin, became a pupil of Steffek. Settled in Munich, 1869. Medals at Dusseldorf, Vienna and Dresden.

No. 11.

The Birthday.

32 x 26½.

In the simple, comfortable, rather richly dark interior of the German Fatherland is the Gretchen of the painter, wide-awake,

bright and brunette. Her needlework on the table has been suddenly dropped, that she might keep herself out of sight of her Hans, the blonde. He, on birthday gift intent, has clambered outside on the window-sill, and thrusting his head through the open top casement, drops inside a posy of old fashioned flowers.

The painting is signed.

ROUX, CARL.

Born August 15, 1826, at Heidelberg; son of J.W. C. Roux Pupil of the Dusseldorf Academy and of Karl Hubner.

No. 12.

Cattle Coming Down to Drink.

$21\frac{1}{2} \times 27$.

A river is on left relieving a rocky spur, over part of which a white and spotted cow with dun calf, are coming to the front of the canvas. Scrubby cedar trees fringe the ledges, and beyond, a light cow, with bell on neck, is seen.

SEIGNAC, PAUL.

Pupil of E. Frere. Of Seignac it may well be said, as of his master, Edouard Freres' compositions: "Their execution is always so modest and their sentiment so true and pure that criticism of such works looks like cruelty. No painter has ever better understood the poor country children of France. He never attempts to hide the effects of poverty by giving a well-fed and well-washed appearance to his humble heroines; they are what their hard fate has made them, yet we cannot wish them more robust or more prosperous."

P. G. HAMERTON.

No. 13.

Christmas Morning.

$12\frac{1}{2} \times 16$. On panel.

An interior of Ecouen, France. To the left a fireplace. By it, a boy holding the right hand to the down-turned head,

crying, "in doleful dumps." In his left hand a small bundle of birch rods. To the right is seated the mother with gently-clasped hands. White cap, red neckerchief and blue dress equip her. She hears the tale of the "wee girl tot," who expressively tells her tale of woe, holding fast to her gift, a gaily-painted jumping jack. An elder girl—central—holds an apron, in which are apples.

The painting is signed.

CLAYS, PAUL JEAN.

Born at Bruges, Belgium, 1819. Pupil of Gudin, Paris. Medal at Brussels, 1851. Medals, Paris, 1867 (Universal Exhibition); Legion of Honor, 1875. Medal, 1878 (Universal Exposition). Officer of the Legion of Honor, 1881; Commander of the Order of Charles III.

No. 14.

On the River Scheldt.

29 $\frac{1}{2}$ x 22.

Broken gray and clouded sky to the horizon; the water of greenish, in-shore hue, under quiet wind. A heavy, bituminously-brown hull of a Dutch dogger, with sails of white and russet, the latter the result of tan-bark dyé; blue peter at fore-topmast and red, white and blue ensign on after-mast. She is going out to sea. The heavy reds of the sails are given value by pure spots of vermilion on some dresses of sailors on deck. In the foreground a row-boat, with crew of five, and some sea gulls are in motion.

Signed and dated 1874.

TRAYER JEAN B.

Born, Paris, 1824. Pupil of his father and Lequin. Medals, 1853-'55.

Confidential Friends.

20 x 16.

A Brittany interior, well lighted. Two girl "habitants," one to the right. The elder of the two, with her knitting, leans toward her visitor, who, seated on left, holds a letter in hand, her closed lips indicating her inability to read. This the elder, much interested and with expressive features, is doing, giving the "news" while still knitting. On floor, to the left, is a basket filled with flowers, etc. The costumes and the background are faithfully true to the locality. A pendant to No. 52.

The painting is signed.

WEBER, THEDOR ALEXANDER.

Born Leipzig, May 11, 1838. Marine and landscape painter. Pupil, in Berlin, of Kraus. Went to Paris in 1856, and studied under Isabey, and soon acquired great reputation. Settled in Brussels in 1874. Member of "Artis et Amecitia," Amsterdam, and other European art societies. Medals, Rouen, 1866; Havre, 1868; London, 1871; Philadelphia, 1876.

No. 16.

A Fleet of Fishing Boats.

25 x 36.

Under a bit of blue sky are drifting gray clouds, grading underneath, at right, to a warmer horizon. A group of five Dutch two-masters on line form a central group, and near them a row-boat with lusty oarsmen. The sea is restless, broken into waves and white-spume crests, and it sways and gives motion to every craft, to the pole-buoys and barrel-buoy in the foreground. The sea-gulls, too, are in motion. Two of the vessels carry D. L. 21 on their mainsails. The pole-buoys in blue flag have 19. The artist had residence in Dover, England, when he painted this picture.

IGLER, GUSTAF.

MUNICH.

Pupil of the Fine Art Academy. Recently appointed Professor of the Academy at Carlsruhe. His subjects of children are highly estimated in Germany.

No. 17.

To the Wars Will Go!

36 x 27.

A Bavarian interior, lighted from above by a window with glass lunettes. A boy, whose years are not many, has "heard of battles and had longed to follow to the field some warlike lord" is the hero. His military record hitherto has been gained with the little wooden and lead soldiers. They now are neglected, as are the toy drum and miniature cannon. There is no more stimulus in them. Sturdily he stands, and has girt unto himself with red strap, the "steel gray" sabre of some ancestor; has "stuck a feather in his cap," which, though white, in no way means surrender. His sister, mother-fashion, has hinted at "scrip and rations," and he holds a bag, his extemporized knapsack, while impatiently waiting for a portion of a big loaf of bread his kneeling sister finds difficulty in cutting off with such a scymetar-shaped house-knife. Her doll lies prone beside her in shade.

Signed at Munich.

PORTIELJE, J.

ANTWERP.

Various medals. Chevalier of the Order of Leopold. Medal at London, 1877.

No. 18.

Algerine Girl.

41 x 29½.

A brunette, with placid, contemplative expression over her symmetrical and refined features, seated on white-green striped

cushion; white chemisette and sleeves, and rich, dark dress and wrappings, a green velvet jacket, gold embroidered. The right hand, drooping to her lap, holds a fringed mirror. The left hand is held to the face at side, the elbow resting on a redish covered table, on which is an enameled casket and string of large pearl beads. A sense of dreamy satisfaction with the present, is expressed in the three-quarter length figure.

Signed at Antwerp.

The painting was a commission painted to order.

STADEMAN, ADOLF.

No. 19.

Not Far from the City of Munich.

24 x 48.

The last gleams of a mild sunshine mark the little hamlet by the woods. In distance, the city is silhouetted on the horizon. Next to the light, all-pervading the scene, is the snow, full of gradation and color. The dwellings, the apple and other trees, the pollards, hay-stack, the groups of youngsters persistently trying sledding and skating, although chilled throughout, give emphasis and value to the composition.

The work is signed.

GAISSER, M.

MUNICH.

Student of the Fine Art Academy. Exhibitor at the Munich "Salon."

No. 20.

The Conference.

17 x 23. (Panel.)

Outside of a casemated window, with one upper sash open, are seen the gables of two tall houses of the Holland Country, one of them crow-stepped. Inside four men are grouped by a table on which are papers and books. Two of the men are

seated to the left; the outer, of stalwart manhood, in rich, dark clothing and fluted ruff, and holding a partly-open book; the inner, older, is white of hair and bald of pate. To the right, presiding, a sturdy, vigorous man, clad with white collar and blue and buff doublet. Behind him a map, and standing erect a younger man, clad in red and wearing a soft black hat. Four periods of life are represented in the painting.

The work is signed.

DAUBIGNY, CARL F.

Pupil of Delaroche. Medals, 1848, '53, '55, '57, '59, '61; Legion of Honor, 1859; Order of the Legion of Honor, 1874; officer of the Legion of Honor, 1874. Diploma to the Memory of Deceased Artists. Exposition Universelle, 1876. Born at Paris, 1817; died 1878.

"Daubigny is *par excellence*, the painter of the 'Campagne.' Nature has an idea given of its grandeur. He knows well, and is intensely familiar with, nature. The grand lines, the vast plains, the high summits are of the domain of nature, but the 'Campagne' is the kingdom of M. Daubigny.

E. ABOUT.

"Daubigny is one of the greatest landscape painters that ever existed. His broad style and powerful coloring, his insight into nature, and the emotions he felt before her, have never been better revealed."

ALBERT WOLFF.

No. 21.

On the River Oise.

A warm, mottled sky, in which soft clouds are seen. From the left, or near distance, a strip of land, on which are marked huts, shrubbery, and upward a tall tree, characteristically "French," of the poplar species. A river craft, with mast and white awning, is near. To the right a grassy-covered shore, from which grow a group of young, deciduous trees. Nearer, a woman washes clothes on edge of the water.

CHIALIVA, L.

Resident at Ecouen. Has traveled much, part of the time in England, and painted there. Is an accomplished linguist.

No. 22.

Driving the Geese to Pasture.

12 x 10.

An English-like setting. Dimly seen, a red-tiled roof among foliage. Nearer to left, a cottage, with thatched roof. A road-gate is held partially open by a slender girl, clad in black and straw bonnet. Actively, with extended arms and a rod, a little lad drives a flock of noisy, babbling geese and goslings ahead. On a log, to right foreground, an elderly man, in gray smock-frock, contemplates the passing bevy.

DE HAAS, M. F. H.

Born Rotterdam, 1832. Pupil of the Academy of Fine Arts there. In 1851 went to England, and painted there in water colors one year. Later, sketched on the English and Dutch coast. Studied under Louis Meyer at the Hague for two years. Appointed artist of the Dutch navy, 1857. Settled in New York, 1863. Elected National Academician, 1867.

No. 23.

Sunset at Cape Ann, Mass.

24 x 40.

Cumulus or heaped cloud in majestic mass, quiescent, tinged with the orange-rosy hues of the sun. In upper strata wind clouds in angular shapes and moving. A distant hill has become dark, and thus adds to the luminosity of effect. Light sailing craft, row-boats and a freight propeller are all local accessories. A group of figures of both sexes, summer visitors, have gotten together on the bluff of rocks to drink in the scene, and perhaps to gossip or *spoon*. Clouds, water-craft, people, are all invested in the atmosphere of a New England sunset on the coast.

BRION, GUSTAVE.

Born at Rothau, 1824; died 1877. Pupil of Guérin, of Strasbourg. In 1850 he went to Paris to make a copy of the celebrated "Dante," by Delacroix. Medals, 1853, '59, '61, '63, '67. Legion of Honor, 1863. Grand Medal of Honor, 1868. Chevalier of the Order of Leopold.

"Brion is one of our good workmen. He knows the use of brown tones; he combines and calculates their values. His painting is always full, solid and well balanced. Thanks to his powers of observation Brion is in the path of modern art; his sincerity stands instead of ideality."

PAUL MANTZ.

"Groups interesting in all their details; the works full of well-laid on work, beautiful to look at and good to return to."

EDMOND ABOUT.

"Brion leaves nothing to chance. He composes his picture, he balances his groups, and while the whole effect is discreet and moderate, he makes the faces and figures of his personages say all they ought to say. Without being portraits, his heads have personality and character. Careful to attain a picturesque effect, and attention to the accessories, he gives to his figures the costumes, the furniture and the surroundings which belong to them."

No. 24.

The Close of Day.

A twilight in early stage. Dark bars of cloud, broken and varied in part, are relieved against the yellowish red and blue grays of the sky. A dark hill lies against the sky. It is broken country, and nearer is a strip of grass, on which are cattle. To left on a rising ground are four horses. A man and woman, seated, conversing with a shepherd, who leans on his staff from across a rutted road. The lights, upon upper dress of figures and white horse add much to the rich effect of the whole.

RICHET, LEON.

Born Solesmes. Pupil of Diaz, and adherent of the Barbizon School.

No. 25.

In Sheltered Path.

29 x 21 $\frac{1}{2}$.

Two ladies, fair, but Oriental, gorgeously clad in easy-fitting costume, approach. One most prominent has her fan in right hand; the other touches delicately a mandolin which she carries. They are on a road on which is sunlight and shadow. Above are over-arching trees. The vista is a toned blue sky and darker water, giving support and contrast to the figures.

The work is signed and dated 1881.

FOLINGSBY, C.

MUNICH.

No. 26.

In Bavarian Lowlands.

21 $\frac{1}{2}$ x 44 $\frac{1}{2}$.

Moving light clouds on light blue sky. Light diffused all over the scene. The picturesquely rock-ribbed hills are not far off, but they retire well in linear and aerial perspective, and suggest effectively, great distance. Simple husbandry marks the mass of the subject—lowly, homely life. A silvery stream gives light and sparkle to the foreground. On the near right, a grassy slope, from which rise, luxuriously formed trees, under which are cattle ruminating. A figure to right adds a human interest.

The work is signed.

LINDLAR, WILHELM.

Born Bergisch, Gladbach, Rhenish Prussia, 1816. Pupil of the Dusseldorf Academy of Fine Arts, under Prof. Schirmer.

No. 27.

River of the Mountain Gorge.

43 $\frac{1}{2}$ x 33 $\frac{1}{2}$.

A mountain peak emergent into rifts of abysmal blue, wreathed with soft white moving clouds, which bring "moist-

ure to the flowers." To the right, a sloping profile of rock, with pine trees at base. To left, a mass of rock and clump of fine trees. Centrally lower, coming to the right, is a rushing, restless river, breaking into spray and carrying debris of tree-trunks, etc., to lodge firmly on rocky foreground.

CHARNAY, ARMAND.

Born Charlieu. Pupil of Feyen-Perrin and Pils; contemporary. Has his studio at Marlotte (Seine et Oise). Medal, 1876. Second-class medal at Salon, 1886, for a picture in which chrysanthemums were prominent.

No. 28.

Autumn.

13 x 19.

A Parisian mother and little daughter walking near the gate of a chateau, in front of which are heaps of chrysanthemums, a few of which the lady holds in left hand and explains, apparently, something to the girl, who listens attentively. Both are costumed in deep black. The girl carries a muff. The expression of the lady is animated and lively.

The work is signed and dated '90.

JONES, H. BOLTON.

Born Baltimore, Md., 1848. Studied at Paris, 1876-1880. Associate of National Academy of Design, of New York, 1881.

No. 29.

High Knob, West Virginia.

27 x 54.

The last warm flush of an autumnal sunset unifies all local tints, and makes rosy the foliage-clad hills. They are blended *en masse*. Nearer, ridges are in shadow, and the local colors and the variety of kinds and trees are depicted. The glade has a cabin. It is whitewashed. Eastern people occupy it! Smoke

ascends aloft quietly—the evening meal is preparing. A fence with limited range of cultivated ground is seen. On the field are cattle. A stream comes to the central foreground from the right. On it a dam, to feed the lumber mill, which the new settler has put up. To it are converging roads by which traffic will come to the new industry.

Signed Balt., 1869.

The painting was a commission given by Dr. C. G. McKnight.

LAGYE, VICTOR.

Pupil of Leys. Contemporary. Studio at Antwerp. His subjects are principally of the fourteenth and fifteenth centuries.

No. 30.

Retrospection.

25 $\frac{1}{2}$ x 19 $\frac{1}{4}$. On panel.

Evidently the artist's "Pretty Woman," though in surroundings and an interior, of some three centuries ago. A missive, on the upper part of which is traceable "*Chere*," lays on the shelf of an antique cabinet, on which rests her left elbow. Does she "feel that she has always sent him away with sorrow, but never with despair"? The sweetly calm features give no warrant for any decision as yet. She fully expresses Mlle. Maintenon's saying, "Delicacy is to love, what grace is to beauty." *Recherche* objects brought from "further Ind," a *jardiniere* of repousse bronze, filled with roses, the delicate white toilette cover, the blue silk drapery, the rich costumes, all denote sumptuous comfort, as maintained in the color scheme.

The painting is signed.

RICO, MARTIN.

Born Madrid. Pupil of F. Madrazo. Later he studied in Paris and Rome. Medals, Paris (Exposition Universelle), 1878; Chevalier of the Legion of Honor, 1878; Order of Charles III., of Spain. Resided in Paris.

Lagunes, and Island St. Clair.

The witchery of a soft blue sky, with softer nearer cloudlets of warm white and gray, over a low belt of darkened villa and other buildings, trees, sails, gondolas, etc. To the right a palace stands solidly, with whitened walls. Foliage, rich flowers on the piazza, extending to the water's edge, where is, nearer, a gate for use by boats. Architectural work, pierced balcony and columns, conspicuously mark, amid evident decay, the former elegance of the building.

The picture is signed.

LEU, AUGT. WILHELM.

Born Münster, March 24, 1818. Pupil of Dusseldorf Academy, under Prof. Schirmer. Settled in Berlin, 1882. Member of the Berlin Academy of Fine Arts.

Swiss Mountains.

36½ x 52.

Snow peaks above and among which, clouds, bulging with moisture and electricity, descend and pass off, leaving ravines dark and gloomy in almost somber darkness, and devoid of form. Nearer are mountain ridges, which give stunted support to the dwarfed pine trees that fringe them, and but that cattle can be pastured and sheltered, the average human being would have but brief interest in such spots. The silver thread of water-fall seen remotely, gives to the foreground a small stream. The logs placed across it indicate that travelers may keep dry-shod, and that the cattle are cared for, as do the sheds, with rough, stone-weighted roofs, on the lee side of a huge mass of angular, detached rock, rich in color, and to which vegetation has made attachment. Four cows keep together in foreground and ruminate.

The painting is signed and dated 1871.

SCHAEFELS, HENDRICK F.

Born Antwerp. Genre and marine painter. Member of the Order of Leopold.

No. 33.

Episode in the History of Antwerp.

28 x 43 $\frac{1}{2}$.

Marnix de Sainte Aldegonde, burgomaster, of Antwerp, taking leave of Admiral Jacob Jacobzen and the engineer, Frederic Gianibelli, as they are about to take charge of the fire-ships, or infernal machines, to blow up the bridge of boats on the river Scheldt, thrown across by the Duke of Parma, who, with the Spanish troops, were besieging Antwerp. The feat was accomplished with the loss of 1,000 Spanish, and severely wounding the Duke. (See Motley's History of the United Netherlands, under date of April 4th, 1585.)

The painting is signed.

The painting was purchased direct from the artist.

DIAZ, DE LA PENA, NARCISSE VIGILE.

Born at Bourdeaux, of Spanish parents, 1807. Studied at Paris. Pupil of Sigalon. First medal in 1844, after exhibiting thirteen years at the *Salon*. Medals, 1846, '48; Legion of Honor, 1851. Diploma to the Memory of Deceased Artists. Exposition Universelle, 1878. Died at Mentone, 1876. He was left an orphan when 10 years of age, was adopted by a protestant clergyman at Bellevue. At the age of 15 he was placed with a manufacturer of porcelain. He tried painting historical and "genre" subjects, but without reaping pecuniary reward, and suffered for years great poverty. At length his landscapes won him fame and riches, and with his money and his services, he was very liberal to the "coterie" at Barbizon.

No. 34.

In Fontainebleau Forest.

16 x 22.

In deep, rich, dark, the forest is bordered, to carry the eye to the centre of the subject, which receives the "blaze of light."

Under it stems of living and blasted trees become effulgent as jewels with their sparkle. Warm-hued foliage adjoins, a tiny pool of water reflects light, and grass of most delicate sun-lit green, is contrasted by the figure of a feeble woman clad in dark, a faggot-gatherer, who stands in the shadowed darker grass and brush, which, broken with warm color, comes to the foreground, where patches of water take the cooler hues. In the upper sky, a deeply toned blue is beyond, central over the foliage of the distance.

The painting is signed and dated 1873.

MERLE, HUGUES.

Born at St. Marcellin, 1823; died 1881. Pupil of Leon Cogniet. Medals, 1861, '63; Legion of Honor, 1866. "Of a talent ripe and complete, color lovable, costumes charming, accessories full of finesse. He adds a name to the list of our best painters of *genre*."

E. ABOUT.

No. 35.

Lost in Thought.

22 x 18.

From eastern clime came the figure of the maiden portrayed, whose all-absorbed attention finds delineation in superbly-drawn and thoroughly well-modeled features, in masterly light and shade. Head, head-gear and bust are all of appropriate and sympathizing color. Dark eyes in depth of shadow, the masses of darker hair, compose harmoniously with the right hand in light, holding the garment of varied colors and textures of the stuff the maiden is clothed with.

Signed 1870.

VERBECKHOVEN, EUGENE,

AND

GABRIEL, PAUL JOSEPH CONSTANTINE.

Verbeekhoven born in Trounise, Belgium, 1799; died 1863. Pupil of his father. Medals at Paris, 1821, '24, '41, '55;

Legion of Honor, 1845. Chevalier of the Order of Leopold; St. Michael, of Bavaria, and Christ, of Portugal. Decorated with the Iron Cross. Member of the Royal Academies of Belgium, Antwerp and St. Petersburg.

Gabriel, resident of Brussels. Received a medal at the Centennial Exposition, Philadelphia, 1876, for his "Morning View in the Netherlands."

M. Gabriel has attached to back of the painting, his certificate that the cattle, etc., and the figure in his landscape, (No. 36,) Venendaal, Holland, were painted by the hand of Eugene Verbeekhoven, at Brussels, February 25, 1869.

No. 36.

Driving the Herd.

26 x 39 $\frac{1}{2}$.

Part of a hamlet in Holland. Cabins, a windmill, stacks, the tall fluffy poplars, a brook, with grassy and sedge border, all of which the painter has handled with free brush, and yet firm hand, successfully rendered, under the effect of a very luminous sky of choicely-gradated pale yellow. This the work of the consorting painter, Gabriel.

To the left of the subject, and of the brook are a cow, a pair of goats and a trio of ducks appositely placed. Central and to the right a group of handsome cows, and a small flock of sheep coming forward, driven and urged by an old woman, on whose dress the painter has penciled his bright jeweled spots of vivid color. All these are most vigorously and characteristically drawn, and colored, and are in most judicious keeping with the atmospheric qualities of the misty morning of the landscape. They are from the brush of Verbeekhoven.

The painting is signed by both artists.

VERSCHUUR, WOUTERUS.

Born Amsterdam June 11, 1812; died Vorden, July 4, 1876. Pupil of Pieter Gerardus Van Os and C. Stefflaar. In 1831 was Premiated by the Felix Meritus Society, of Amsterdam,

and later, became a Member of the Royal Academy of Fine Arts.

No. 37.

Baiting Time.

19 x 27½.

In Flanders, where "the army swore terribly," said my Uncle Toby, is the subject ground, but under conditions of peaceful quiet, under a soft sky, in which many warm clouds break exquisitely, meltingly, into the ethereal blue. Below, distant, and near a flat country, and a broad, placid river to the left, a circular stone well, with windlass and cover stands. The right has a very picturesque, weather-stained house, with a shelter for cattle, both, under trees which J. D. Harding might claim for the penciling. A covered wagon, drawn by iron gray and dun horses. On the latter, an hostler waits, and gives them green fodder from a trough. The front group has a dark chestnut horse, with servant in blue coat. He waits for some refreshing drink from the jug a woman is pouring from. Wouverman's white horses in his pictures, are as well known as the "solitary horseman" of G. P. R. James's novels, and here the white horse, is the asserting point of sight. It has an expensively-fashioned saddle, and the rider has probably gone inside, where "good wine needs no bush."

The painting is signed. A commission painted to order.

SEITZ, ANTOINE.

Born at Rotham-Sand, near Nuremberg, 1829. Pupil of Fred. Wagner and Rendel, Nuremberg, of Munich Academy, and of Flüggen, at Munich. Professor and Honorary Member of the Royal Academy, of Munich. Gold medals at Munich and Vienna. Chevalier of the Bavarian Order of St. Michael.

No. 38.

Musical Monks.

6½ x 8½. Panel.

A quiet den have these aged, experienced monks of the brown robe. A retired, cosy and snug place, it is fitting for

enjoyment of the strains of music. There is a quartette of figures, two of whom have in hand, respectively, a violincello and bass viol. They are seated to the left of a table, on which lay the scores. The senior, to the right, keeps time gently with his right forefinger, while his left hand holds in his lap, a cherished violin. The music is probably sad, solemn, passionate. A fourth brother stands behind the table, by the chimney; he looks on. A folding screen, a bright copper jug, are to the left, as are a globe and huge volume. Over the mantle is seen a painting from sacred history. On the mantle, some handy volumes, roses in a glass, and a manuscript. Delicate, precise delineation in form; refined color, and a ruling unity of effect, are very marked features throughout the work.

A work by this artist, commissioned from him, by the late William H. Vanderbilt, is prominent in the collection left by him in New York.

The painting is signed.

LAMBINET, EMILE.

Born at Versailles, 1810; died 1878. Chevalier of the Legion of Honor. Pupil of Drolling. Made his *début* at the Salon, 1853.

"Excellently made, fine surface, beautiful color," and again, "Good landscape, sincere and conscientious work, with all the fine qualities of this honorable artist. Complete, well-composed, fresh, *riant*, lovely. The sky is gray, the water clear, the cows beautiful, the figures well placed." E. ABOUT.

"Lambinet's landscape is fresh and fragrant, like a bouquet of flowers."

JARVES ART THOUGHTS.

Lambinet was induced to go to England by E. Gambart, the picture dealer, who was early prominent in bringing the works of able French painters, before English and American art buyers. The highest values of such works then, were small. Some of them now fetch an advance of hundred-folds. Gambart retired to Nice many years ago, and is now living there.

The Road by the River.

18 x 29 $\frac{1}{2}$.

Rolling clouds, sometimes sharply-edged, sometimes blending with upper blues, and lower, with the warmer horizon. In the distance cottages, varied trees, are seen on the right, a fine specimen of the pollard willow. A stream runs sluggishly through from left to middle, its far banks full of "bosky" green willows. The roadway parallels the river, and is bright and sandy. A tall woman, with basket, and a little urchin with a rod, are against the river, and a lazy boy with white-backed vest, laying on the ground, looks toward them.

Signed 1874.

CARABAIN, JACQUE,

Of Brussels. Medals, London, 1873, '74; Dunkirk, '76; Algiers and Nismes, '81; Sidney, N. S. W., '80; Melbourne, first class, '81; Lyons, '82. Order of Celebrant, of Venezuela.

The Market Place, Dietz.

31 x 24 $\frac{3}{4}$.

High buildings to right, left and middle, on unequal ground, for there are gardens aloft. Timbers, planks, brick and stone are all distinctly rendered, carefully, under judicious perspective. The almost enclosed spot is a market place, where rustic cultivators, dealers, fabricants and citizen buyers consort, "on bargains bent," for vegetables, meat, fruit, etc. The local maker offers baskets of every kind from the "chiffoniers," for the back to the "layette" for nursery. His nearest neighbor—she sits and knits, and waits for buyers for her assortment of red, gray, yellow and black glazed jars, pots, and jugs. The rich farmer of the vicinity, with double ox-team, laden with bags of produce, smokes patiently. Near him an ass, with panniers, in charge of a sturdy *damsel*, come prominently in relief, on the cleanly-kept, regularly-laid causeway.

LEAVITT, E. C.

[*Vide No. 7.*]

No. 41.

Roses, and Other Flowers, and Vases.

23½ x 19.

"Could there be more perfect harmony than that of the matchless texture of those lovely roses and the creamy surface, sprayed with gold, of the priceless Royal Worcester jar."—*Boston Traveller*.

To the right a Royal Worcester jug, richly gilt, damascened neck, and enriched with buds and blossoms in relief. To left, an opalescent-ovoid vase, with roses in bud, and full blown, pink, full rose and deeper crimson, with sprays of "forget-me-nots," of true-lovers' blue, spiræas, etc. At base of both vases a cluster of roses, happy in agroupment, white, yellow and deep rose, with dew-drop marked leaves. Their stems and thorns link the mass in unity, over a light blue cloth, partly covering an antique table, with carved edge.

Signed and dated 1885.

CEDERSTROM, GUSTAF OLOF, BARON.

Born Stockholm, April 12, 1845. Pupil of Malstrom and Winje in Stockholm, of Fagerlin, Dusseldorf, of Bonnat and Meissonier in Paris, 1869. Member of the Stockholm Academy of Fine Arts 1871.

No. 42.

A Difficult Shot.

28½ x 41½.

"Let's to billiards!" Six white-robed monks, much in want of constitutional exercise, are at play. To left side of composition one brother sits and has his cue ready; a second stands up, chalking the end of his; the third of the group, physiognomically studious, reads some great paper. To the right end of the table has come a brother with warm-hued hair. He leans

"expectant" on side of the table, with wide-brimmed hat in hand. Further, in the passage-way, are seen blooming flowers, brilliant in sunshine, which also touches a "brown jug." This is the background for a brother, who is perfect contentment in himself. He is the "cellar-master." He has not the blue ribbon of "prohibition" of our day and locality, but he has a blue "chest-protector" ample to protect his robe against the stain-drops of tasting. At his right, a row of empty bottles; in front a goodly bowl, into which, with his left hand, he empties the contents of the tapering-formed bottles in use on the River Rhine. Easy it is to see that he concocts a delicious beverage, the other components of which are strawberries and sugar, a nectar not to be set aside lightly. Four brothers are active in the game. To do his very best, do perfect work, is the full intent of the player, whose shot it is, but the fraternal players, by their good-humored expressions, indicate they would not bet in his favor.

The game of billiards is attributed by the French, to Henrique Devigne, an artist, about 1571.

The painting is signed.

OMMEGANC, BALTHASAR PAUL.

Born Antwerp, 26th December, 1755; died in same city, 15th January, 1826. Pupil of Henri-Joseph Antonissen. Corresponding Member of the Institute of France. "And the City of Antwerp gave his name to one of its streets." BRYAN.

His paintings are highly valued in Europe, and find place in the noted galleries.

The painting is signed and dated 1812.

No. 43.

Pasturage.

15½ x 19½.

Warm clouds over the sky, which is gray throughout. A mass of foliage to the left, behind which, hills; distances to the right have foliage indicated. One sheep on foot, browsing; two laying down, one of them crying out. Next on the right is a white goat, in the foreground. All in rich warm hue.

VIBERT, JEAN GEORGES.

Born Paris, 1840. Pupil of Barrias. Medals, 1864, '67, '68. Legion of Honor, 1870. Third-class medal, Exposition Universelle, 1878. Officer Legion of Honor, 1882.

"Vibert is evidently a wit and a satirist."—*Art Journal*.

No. 44.

The Monk and the Smuggler.

24 x 36.

A shady grove, so dark that a rift of light beyond, has great value and prominence. In the light are two donkeys. One to the right, bears two goodly kegs carefully strapped fast; its ears suggest those of Midas. A strip of light on horizon at left is broken by dark branches. Near is the figure of a monk in heavy brown woolen robe, with hood, but a skull-cap takes its place for the time. He is semi-recumbent, making his position more comfortable by the props behind him—the saddle and trappings, a load considerably taken from his mule. Our monk is not of ascetic aspect. He has not, like St. Anthony, tried living on twelve ounces of bread and water per diem. His jolly complexion, his full habit, are evidences to the contrary. Did he tell his brethren at the convent before setting out that he went forth "to see a man" and be a "wine-taster," or was his meeting accidental, with the traveler who faces him, laying back up, but on his blanket, to ward off malaria? Alongside is his musket of the flint-lock period, cocked ready for emergency. He is a brawny, muscular fellow, big boned, large limbed, strong of sinew, comfortably clad, and his hair is short. He looks intensified sharp, with large reflective faculty, very likely to get the best of a bargain, or in physical encounter. These two "sweet innocents" are in very earnest. Sad it is, that two empty wine bottles are on the grass in proximity to the monk, and sadder yet that he holds, firmly, but tenderly, another bottle half filled with liquid, "red to the eye." It must be fuller of body, more delicious of bouquet! To help appreciation of the "vintage," and come to a bargain with the "provedore" of the convent, the smuggler

cuts with his handy knife, a piece of brown bread, which will freshen the palate and give renewed zest to the churchman's appetite.

The painting is signed.

DE HAAS, J. H. L.

Born at Hedel, North Brabant, March 25, 1832; died in Brussels, August 16th, 1880. Pupil of Van Os. Went, in 1857, to Brussels, and achieved brilliant success. Gold medal, Munich, 1869.

No. 45.

The Favorites of the Herd.

29 x 23 $\frac{1}{2}$. On panel.

Whatever the atmospheric condition of Holland, always recurring groups of cattle are asserting themselves before the traveler, and always bright, luminous bits, or masses of color, ranging from white to black, and in the summer — time of flies — they are humanely protected by awnings, which they carry on their backs. Take cattle from Holland, one of its greatest and most attractive features would be gone. Rolling white clouds, fusing with gray, on a blue sky, a distance of sea sand and dunes, almost primeval, and of broken ground, which yields pasturage. A bit of Holland, just as it was when "taken by the Dutch," and as all travelers may to this day see it, if they have the observing eye.

The painting is signed.

SECOND NIGHT'S SALE.

PASCAULT, T.

No. 46.

A Game of Cards.

20 x 20

Two players seated on a bench, four onlookers standing, after the celebrated painting in oil.

Signed T. PASCAULT, d'apres Meissonier.

An enamel plaque, framed in maroon silk-plush.

Outside measure 32 x 32.

DEARTH, HENRY G.

Born, Bristol, R. I., April 22, 1862. Pupil of the Beaux-Arts. A. Morot, Olin Merson, and M. Colin. Member of Society, of American Artists, studied in Europe and East Hampton, L. I.

"One of the new works bearing the encouraging mark, "sold," is Mr. Henry G. Dearth's, "Evening," a large canvass simple in composition, extremely quiet and full of sentiment."—*The Evening Sun*, October 15, 1889.

"There is a quiet, unostentatious simplicity in this which grows upon one. It is a picture one will like better the oftener he sees it, and one that he will never tire of."—*N. Y. Star*, October 20, 1889.

No. 47.

Evening on the Marshes.

20 x 27

Waning day, is portrayed on this canvas. The rose colored flush of varied intensity, is carried throughout the masses of heaped cloud, and is repeated with the sky blue of the zenith in the tidal inlet, which separates a breadth of marshy ground, from which, later in the season salt-grass may be mowed. A line of willow trees, nearly central, break against the horizon and a ridge of elevated ground on the left, on top of which, are seen cottages.

The painting is signed, dated 1888.

WYNGAERDT.

HOLLAND.

No. 48.

Evening: A Home in Holland.

10 $\frac{1}{2}$ x 16 $\frac{1}{2}$. Panel, cradled.

A rosily flushed sky on which brilliant lines of light relieve the long horizontal rain clouds which mark much of the cooler sky, a distant city, a river mirrors the light, perhaps the river IJ. To right is a windmill, of which useful factor, there are untold numbers in Holland, of all powers and sizes, from the "baby" to the elephantine. A sedge bordered stream in front, a cottage of quiet exterior and thatched roof, thickly clad trees, a woman who has been washing, and some logs make a mass of shade, and a transcript true as can be given, of nature in that country.

UNKNOWN.

Of the school of Rigand.

No. 49.

Portrait.

36 x 30.

Represented standing, with nearly full face, the right side and wig of the period, being in light; a white collar with lace

and rich brown gown with hand-ruffles, complete the costume of the stately figure, which is relieved on a dark background.

LEAVITT, E. C.

[*Vide No. 7 and No. 41.*]

No. 50.

Roses, Berries and Vases.

30 x 20

On a warm brownish back ground, is a tall Chinese vase, of black lacquer, with national features of design in gilt relief prominently depicted—next it to right, a gold-based and covered nautilus shell, under it some sprays of raspberries. Centrally prominent, a group of roses of divers colors, are in full blaze of light, which is spread by a soft blue cover, partly resting on an antique carved edge table.

“Had it not been for the golden frame about these lovely flowers, I should have gone to them, that raising them I might inhale their fragrance as I had their beauty, but surely they were real.”—*Boston Traveller*.

The painting is signed and dated 1886.

BRETON, JULES.

Born at Courrieres, 1827. Pupil of Devigne and Drolling. Medals, 1855, '57, '59, '61. Legion of Honor, 1861. Medal of the first class and officer of the Legion of Honor, at the Exposition Universelle, 1867. Medal of Honor, Salon, 1872. Knight of the order of Leopold, 1881. Member of the Institute of France, 1886. Order of St. Stanislaus of Russia, Corresponding Member of the Academies of Vienna, Stockholm and Madrid.

“Paints excellently, his touch is firm, just, striking. The choice of his colors is always felicitous. M. Breton is Lorraine as well as Callot.”

E. ABOUT.

"He is at once a painter of landscape and of human nature. The two are harmonized in all his works in such just proportion and with such equal ability and care, brought to the representation of each, that he occupies the rare position of excelling in two distinct branches of art; and in each he shows a deep, earnest, reverential sympathy in the presence of nature; his eye for color is almost faultless, and his technical capacity is beyond question."

S. G. W. BENJAMIN,
Contemporary Art in Europe.

"There is with Breton a profound sentiment for rustic beauty, which separates him from the vulgar peasant, and makes this *artiste*, really worthy of a title, too lavishly used in this day. He has comprehended the grave, serious power of the country, which he expresses with love, respect and sincerity."

THEOPHILE GAUTIER.

No. 51.

Washerwomen, Coast of Brittany.

23 x 35.

A mass of salty blue sea, with waves which break their white caps inward on a stony, sandy beach. The distance has well-modeled hills faced at left with precipitous cliffs in light. From the right, rocks of dark gray, geologically true, extend to the left, where, profiled against sky and clouds, they assert their right relations to the scene. A few scrubby pines on top meet the white, and gray, wind-moved clouds the upper boundary of the painter's poem. The figures are nine, save a small boy, all women. One kneels, washes in a land-locked pool; another, kneeling, pounds clothes with all her vim; yet another folds clothes which, like her red handkerchief, flutter in the wind; the fourth, who got up earliest in the morning, has her bundle on her head and is going home. She is proffered an apple by the latest comer, who will begin washing soon. A little distant is the wilful small boy, who insists on his elder

sister taking him to fish in the great sea with his little minnow rod. To the right, on the headland, a young woman sits sewing, and joining her another, younger, with distaff beside her.

The painting is signed; dated 1871.

It formerly belonged to the collection of George Whitney, Esq., Philadelphia, Pa.

TRAYER, JEAN B.

Born Paris. Pupil of his father and Lequin. Medals, 1853, '55, 1824.

No. 52.

The Lunch.

20 x 16.

A Brittany interior. A large table about which are gathered three girls. The youngest, standing in front, has a bowl and spoon, and evidently expects more bread from the elder sister, who, standing and bending, cuts into a huge loaf of coarse bread. Midway opposite, is the middle-aged girl, kneeling on a bench, leaning on the table. She, whether or not herself a petitioner for more, takes kindly interest in the youngest. The marked picturesque local costumes, true in forms and colors, the recess-bedstead, stone catacomb-like closets, house utensils, child's wagon, etc., are each and all accessories in keeping with the scene. (A pendant to No. 15.)

The painting is signed.

JACQUE, CHARLES EMIL.

Born Paris, 1813. Studied engraving and drawing on wood. Is celebrated for his etchings. Medals, 1861, '63, '64, '67; Legion of Honor, 1867.

"He understands sheep thoroughly, and the picturesque of pastoral life. His knowledge of sheep and poultry is almost unrivaled."

P. G. HAMERTON.

Under the Old Oaks.

31 $\frac{1}{2}$ x 25 $\frac{1}{2}$.

Oak trees, sheep and shepherd. Two sturdy oaks, gnarled and weather-beaten, are reared up against a sky in which clouds of great brilliancy are broken into graded grays, which come down to a light horizon, on which cuts a band of deep, dark hill, resting on a field of land intensely effulgent with light, making the nearer river flash, and sparkle. The small shepherd boy on the bank lays on his belly, admiringly gazing, as does his sheep dog, which, ready for duty, stands near. A flock of sheep browse in the dark, dewy grass and drink from the pool in foreground.

BAXTER, ELIJAH, JR.

Born Hyannis, Mass., 1849. Studied in the Antwerp Academy of Fine Arts, 1871-'73. Since then has occupied a studio in Providence, R. I. Exhibits at the National Academy of Design, New York; the Boston Art Club, etc.

Fruit and Flowers.

30 $\frac{1}{2}$ x 50 $\frac{1}{2}$.

The subject is entirely decorative, and materials for its parts and its mass, have been taken from flowers and fruits of native production, the selected prize-specimen of largest growth that culture under glass will produce, while from over sea, "the vexed Bermoothes," have been brought, the golden, luscious, sweet-juiced pine-apples, rich in color-texture as in flavor, and a constant study with artists who love to paint fruit subjects. The metal worker's fine hand, appears in a capacious jardinière of bronze, finished in *repoussé* work, with lion-head handle. It is brim full of grapes and freshly-gathered leaves, "cast discreetly into shade." The potter's work enhances the subject, as shown in a tall cylindrical vase, adorned with the positive local colors of some very ancient Chinese dynasty. It is

behind the group of flowers, which is made up of roses of lighter hues, from conical bud, to the full-blown cup-shapes, ceringo, ladies' paint brush, azelia, petunia, nasturtium, etc. They all lend their exquisite specific colors, to make up the "*tout ensemble*," and are freely touched into place.

COURBET, G.

Born, Ornans, (Doubs) 10th June, 1829. Studied law till twenty years of age. Went to Paris, became student under David 'd' Angers. The success that befell his early paintings only acted as a stimulus and led him to a constant and close study of nature. His landscapes distinguished by truth, simplicity, and very careful finish, added considerably to his reputation. In 1855 and 1867—not being in harmony with the controlling artists of these expositions, he had buildings erected for himself and made separate exhibition of his own works. In 1871 he joined the Communists who entrusted him with care of the Public Museums. After a long illness he died at La Tous de Peilz, Switzerland.

"He paints solidly the things which are solid." "His originality consists in the energy of his work. Proceeds directly to his values, without groping his way, without transition. He gives at first blow (*du premier coup*) the startling look of all the objects of nature. We can place our hands on all the localities. He establishes as his first basis, an aspect of nature. He takes the four or five salient heads, as M. Ingres seizes the four or five lines of mastery of his figures."

E. ABOUT.

No. 55.

Near Ornans, (Doubs).

19 $\frac{1}{2}$ x 25 $\frac{1}{2}$

A high horizon, angry light-edged clouds to left, beneath the great body of dark lowering gray clouds. The foliage is dark, firmly brushed against the sky. In it to right is a blasted tree trunk, enlivened with a few russet branches, warmer than the balance of greenish gray mass. Several sloping ridges and

planes come forward on either side; the grass covered planes are broken abruptly apart, by a sandy chasmatic-like gully of sand, which gradated, and modulated in tones, gives the warm color of the scene, a little frequented place. In foreground is seated a boy—black cap and pantaloons, white shirt and bare legs—in tone relation to the whole of the picture. He sits like a philosopher with “all out doors” for his academy, and cares little “whether school keeps or not.”

NEUHUYS, J. A.

No. 56.

Antwerp in the 16th Century.

$32\frac{1}{2} \times 43\frac{1}{2}$.

The olden city of Antwerp, the scene where a fete-day procession on the steps and landing of a pier, proceeds to meet a barge which is being brought to by two sturdy boatmen. Four burghers, lead their wives or “fiancees,” gallantly forward. They are attired in costumes of the period, some in very richly colored material, some in the commoner stuffs. Three male gossips stand to the left, and two more, to right alongside of railings, and pass remarks. A boy, girl and dog in play, form a detached group to left in the foreground. An active spirit of “gallantry” animates the composition.

The painting is signed.

VAN MARCKE, EMILE.

Born at Sevres, 1827. Pupil of Troyon. Medals 1867, '69, '70. Legion of Honor, 1872. First class medal, 1878.

No. 57.

Cattle on Lowland Pasture.

$20 \times 27\frac{1}{2}$

Rich dark well nourished trees stand to the left of the composition, up to top of frame, where in approximately diagonal mass, they meet a sky of pictorially treated clouds, which occupy the upper half of the canvas, save a little angular patch of blue.

In the distance to the left is seen the blue *blouse* of a figure behind a cow, of diminutive size as compared with the group of four in important relation in front, and which are the great *motif* chosen by the artist to expend his talent and skill on. Two of the cows stand on the grassy shore on left; one dark brown, is partly hidden by the brilliantly marked white and black, which looks outward, as if approaching steps were heard. To the right in water, which moves and sparkles, are two more cows; the distant one looks to the hill distance, her nearest companion of a warm brown coat, is sideways and is drinking.

TOULMOUCHE, AUGUSTE.

Born at Nantes, 1829. Pupil of Gleyre. Medals 1852, '59, '61, '78. Legion of Honor, 1879.

"A painter very skillful in representation of modern ladies and gentlemen; has the art of dressing his personages well; he excels in tailoring and millinery, and understands the degree of mind, which it is customary to express by the features. His people are '*comme il faut*' which with the little people on canvas, as with their models in real life, is a quality more favorable to success than nobleness or gentleness."

P. G. HAMERTON.

No. 58.

Hide and Seek.

24 x 17 $\frac{1}{2}$.

Old tapestry with allegorical figures, dark, warm in color, with maroon hangings; a table with a jardinière, in which are chrysanthemums; an oval-backed arm-chair in white and gold are at the right. At the left is a folding screen with carved borders and a flower—patterned blue ground silk, are the accessories. In recess of a wing of this screen is a juvenile miss with embroidered white muslin dress, and short russet stockings. The arms are folded, hands are together, and with head turned aside, with delicately-arranged hair and cherry ribbon, she naively looks out of lustrous eyes, as to her being

visible or not. Hidden by the screen, her left hand resting thereon, with "coigne of vantage" from her tall figure, the mother languidly overlooks the child; entirely clad in satin, delicate, of a hue of ashes of roses and lilac, richly fluted, ribboned, and supplemented with lace, in the very fashion of the day.

The painting is signed and dated 1882.

COROT, JEAN B. C.

Born at Paris, July 20, 1796. Pupil of Bertin. Medals, 1838, '48, '55, '67. Legion of Honor 1846. Officer of the Legion of Honor, 1867. Diploma to the Memory of Deceased Artists, Exposition Universelle, 1878. Died February 22, 1875. Corot was sent to school at Rouen. He was apprenticed to a draper, but disliking the yard-stick, took up the *maul-stick* and became a landscape painter.

"The touch so firm and accentuated of M. Theodore Rousseau from nature, and so lightly touched in the landscapes—sometimes too idyllic of M. Corot."

MONITEUR DES ARTS.

"Entirely complete, with a grace of melancholy, vapory, and a poetry, of the Virgilian."

EDMOND ABOUT.

"The selected truth is what the artist shows; one truth at a time and with sufficient emphasis to make it clearly felt." He rarely stirred from Paris in search of his "motives." He rang his endless lovely changes on the delicate notes supplied by her suburban scenery under the soft gray clouds yet luminous skies, we rarely see in any other land. He made these beloved sketching grounds as immortal as Titian made the mountains of Cadore, Ruysdael the broad brown plains of Holland. Furthermore it was the early spring-time with its soft mists and tender foliage, he preferred; and chiefly its twilight hours of tender light and shade. The morning above all, was his province—he was the poet and interpreter of early morning as no other man has ever given them with paint and canvas. Take his pictures out of the history of art, and there would be

left I think a greater void than would be caused by the absence of the work of any other man."

M. G. VAN RENSELLAER.

"Corot was a poet and his canvasses in expression of ideas, refined almost to sentimentality, are full of fancy and imagination."

No. 59.

Le Bateau, (with three figures.)

26 x 31 $\frac{1}{2}$

Faintest of colors scarcely to be defined as more than warm, and light the tints which form the distance, beyond an ellipse of water full of brightness, dark to the left is a nearer strip not very definite but keeping place. The foreground by the river edge is in shadow all the way to right and on it and bordering it are all the flowers, grasses, sedges, etc., which inevitably are found in such places, all suggested. Near the right three sturdy trees raise their stems upward and against the sky, break in fan-like form. The stems are broken with fissures, and give many hues; their perpendicularity is softened by the birch tree with sinuous lines helping to carry the eye to one of the most luminous of skies in which troops of cloudlets mingle and rest. The spectator's eye is called to and held by a rudely made boat, on the visible end of which sits a woman, with white cap and yellow and black dress, another woman stands, red, blue and black her garb, and asks the boatman something, he is prodding his long pole into the water vigorously, his figure is shadowed dark, and his red cap forms the '*point d'appui*' of the design.

Many a time laying down his brush, Corot used to say to Albert Wolff, "don't take outrage at the leaving of so many beautiful objects for America. Art is made to be seen and to be spread about. Do you count for nothing the honor, foreigners do us in appropriating our works? Let them go on and don't be alarmed by so little. There will always remain glory enough in our own country, that it will never be forgotten."

The painting is signed.

MANTON, WALTER.

Born, Providence ; studied art there and in Europe.

No. 60.

Portrait of Corot, Jean Baptiste Camille.

10 x 8.

"Truly" said Corot, if my hour has come, I shall have nothing to complain of. For fifty-three years I have been a painter. I have therefore been permitted to devote myself entirely to that which I loved best in the world. I have never suffered from poverty ; I have had good parents and excellent friends, I can only be thankful to GOD."

The painting is signed on back of canvas, and dated March 1875.

LEYENDECKER, PAUL.

No. 61.

Moliere Reading at the House of Ninon d'Enclos Before Several Celebrated Personages of the Court of Louis XIV.

The artist, in a letter to M. Knoedler, Esq., says: "My intention has been to represent Moliere reading one of his comedies before several celebrated personages of the Court of Louis XIV., noblemen, literary men, intellectual ladies, etc., etc. The ladies are the Marquise de Lafayette, authoress of the 'Princess of Clives,' and other remarkable writings: Mademoiselle Julie d'Angennes, afterwards Duchess of Montansier, 'the divinity,' so called at the famous Hotel Rambouillet. The men are: The Duke de Montansier, Governor of the Dauphin; the Prince de Conte, brother of the great Conde, schoolfellow of Moliere, and his protector; the Duke of Laroche foucald, the celebrated author of the Maxims, La Bruyere, author of "Characters;" Boileau, Despreaux, Racine, Lafontaine."

Louis XIV., 1638-1715. "His reign is as illustrious for

great names in literary pursuits and in science, as for able characters in the field and the Cabinet." LEMPRIERE.

This painting was No. 1210, exhibited at the "Salon," Paris, May, 1874.

It is signed and dated 1874.

A key to the figures, drawn in pen and ink by the artist accompanies the painting.

DUPRÉ, JULES.

Born at Nantes, 1812. As a boy studied design in the porcelain manufactory of his father. He essayed oil painting, and contributed to the Salon 1831, '35 et seq. Medal, Paris, 1835; Legion of Honor, 1849; medal, Exposition Universelle, 1867. Officer of the Legion of Honor, 1870.

"His work in its range is somewhat variable in its excellence. 'Many of them (his paintings) are only a very few inches square, yet they are as large as Nature herself in the impression they produce.' No dweller on the coast of Holland ever felt the sea more truly than Dupré, expressed it more forcibly in its color, its motion, its atmosphere: But Dupré adds a breath of poetry few Dutchmen ever felt, and his color, too, is more beautiful." E. ABOUT.

"His farms, his cottages, his old oaks, on the borders of pools, with cows ruminating about, too plentiful sometimes, where horses run with flowing manes; his mills which profile their silhouettes on a stormy sky have a simple and beautiful side, which captivates all the world." RENE MENARD.

No. 62.

Cattle at the Watering Place.

$9\frac{1}{2} \times 13\frac{1}{2}$.

One storm has cleared off and another, approaching, may be expected, from such a garniture of clouds of subtle gray hues, backed by blue sky. Darkly looks the upland distance, yet it is lustrous. A cot and trees are discernible, and a crest line of golden grain shows harvest is near. To the right a large willow tree is bright in silver gray foliage, and on its trunk is a

stronger light. It grows from a grass-covered bank which, variously broken, is the basin for water which has for border grasses, reeds and pollards. Three groups, live color spots of cattle, and a figure enliven the composition.

The painting is signed.

DUPRE, LEON VICTOR.

Born, Limoges, 1816. Brother and pupil of Jules Dupré. Medals at Paris and Centennial Exposition, Philadelphia, 1876, where he exhibited the "Watering-Place—Cattle."

No. 63.

The Little Hamlet.

10 $\frac{1}{4}$ x 13 $\frac{1}{2}$. On panel.

To the right a low hill is outlined. To the left a mass of trees densely filled with foliage; others with open branches. Huts with whitened walls, a patch of pale blue near horizon, warm rolling clouds are over and among a mottled gray sky. This side of the huts, grassy pasture is seen, and a boy sits idling his time away, but doubtless valued by the painter when he painted on the spot, as a foreground point. Over lower trees to right, a taller one carries the dark to the sky.

The painting is signed.

SCHREYER, ADOLPHE.

Born at Frankfort-on-the-Main, 1828, of a distinguished family he enjoyed every advantage of travel and instruction. In 1885 he followed the regiment commanded by Prince Taxis to the Crimea. Medals, Paris 1864, '65, '67. Exposition Universelle, Brussels Exposition 1863 and Vienna Exposition 1865. In 1862 he was made painter to the Grand Duke of Mecklenburg, Schwerin. Cross of the Order of Leopold, 1864. Member of the Academy of Antwerp and Rotterdam, and Honorary Member of the Deutsches Nothsteff. Officer of the Star of Roumania, 1888.

"Schreyer in such scenes gives to animal life, moving tragedy; surely the dumb creatures speak."—*Art Journal*.

Arab Cavaliers en route.

34 x 47 *

"The desert Arabs or Bedouins, scorn the occupations and pursuits of civilized or more correctly speaking, of settled life. The dwellers in towns and houses they regard with supreme contempt; and if themselves obliged by circumstances to sojourn for a time in a town, they exhibit the utmost impatience to return to their tents and desert homes. They are robbers by profession; but to that profession they do not consider the slightest degree of criminality to be attached. If reproached with their predatory habits, they take their stand boldly on the ground, not of necessity, but of right. They are the lords of the desert, which was given to their father Ishmael as his only portion, and if strangers who have no right to intrude, will pass through, they must pay for it, and they have a right to extract their full inheritance from those to whom the oil and the wine has been given, hence the plunder of and exaction from caravans."—*Traveller*.

To the front, gallop three riders on full blooded steeds, which seem proud of their masters. They have had travel which has made them warm. Their trappings and accoutrements are gay of colors, and the riders are as one with their mounts. The central figure wears a very stately important air, thoughtfully judicial, as if the wisdom of a whole bench of a Supreme Court were concentrated in his visage, and his horse is in measure, pacing, with full sense of his power. The leader has a full beard. An Arab proverb runs: "Shave your own chin when the beard of your son is grown," and to his left is a youthful rider, (with white horse), who is innocent of beard. To the right a middle-aged rider completes the group, and behind dimly defined, the train bearing results of the raid just accomplished.

ZIEM, FELIX.

Born at Beaune, Cote d'Or. Pupil of Dijon Academy. Medals 1851, '52, '55. Legion of Honor, 1857. Officer of the Legion of Honor, 1878.

"Ziem sails at ease on the Adriatic, and is free to surrender himself to color within the calm precincts of Venice. The chromatic brilliancy of his pictures has won applause in many an exhibition."—*Art Journal*.

"M. Ziem, who descends in direct line from Canaletti."

ALBERT WOLFF.

No. 65.

The Sweet Waters of Europe.

26 $\frac{1}{2}$ x 42. Panel.

An azure sky that is deep, luminous, diaphanous, warm at the remotest passage, suggestive of circumambient air, pure, delicious, quiet, restful, pervades this scene. Softened into it, is the horizontal belt of distance, which shapes itself as a densely-built city; its front elevation in rosy light, stands on the bank of a narrow, ribbon-like river, blue, but measureably colder than the sky. It meets a warm, sunny foreground, guarded by a grove of picturesque trees, whose trunks brown of hue, give support to a central mass of shadow, out of which can be perceived the forms of a multitude of figures, with Eastern costumes, who sit, smoke the nargileh, and enjoy a thoroughly-pronounced "dolce-far-niente." The leading figures catch and hold supremacy, as do jewels of great price and rare brilliancy. To the left a square fountain, with mosaic inlay, curiously roofed, and with overhanging eaves, which carry more color markings. A finely-placed and posed figure draws water from it. Beyond, to the left, two figures sit apart. From the right comes outward a solitary figure in potential dark, carrying on the head a bundle, the only type of motion, save the vessel. It expresses in its action unrest, while all else in the picture is thoroughly quiescent..

This painting was in the collection of W. Prescott Hunt, Esq., Boston, and was bought by him in Paris from Messrs. Goupil & Co.

The painting is signed.

THOMPSON, G.

English, resident in Munich.

No. 66.

Among the Lakes.

18 $\frac{1}{2}$ x 25. Water Color.

Fuseli, the artist, used to bid his maid "bring his pattens and umbrella" when he visited Constable, to see a new painting, for they were all as if rain and dew, bathed earth and sky. Of the dew-laden atmosphere of England this is an example. Cloudy, clearing skies prevail; nothing appears dry, church spire, cottage, boat figures or logs. David Cox's influence in vigorous treatment and wash, is recalled in the execution.

Signed and dated 1886.

No. 67.

A Sandy Beach, Wave-Washed.

18 $\frac{1}{2}$ x 25.

With gently-breaking, crested waves, a view of great breadth, of broken, gray sky, with the sea dark against it, an outgoing steamer and smaller sailing craft are seen.

BRONZES.

No. 68.

Abraham Lincoln.

Oval $12\frac{1}{2} \times 9\frac{1}{4}$ in oval frame of walnut and gilt moulding.Head and part of bust in profile, Medallion *alto-relievo* on deeper, warmer back-ground.

Copyrighted by W. BARHER.

No. 69.

Horses at Play.

Height $13\frac{1}{2}$, length of base $17\frac{1}{2}$.

Signed, J. MOIGNIEZ.

No. 70.

Wisdom.

Height 21 ins., base 6 x 5.

Draped full length female figure, holding a serpent which laps from a tazza.

Base of black marble with gilt mounting.

No. 71.

Peace.

Height $21\frac{1}{2}$ ins., base 6 x 5.

Draped full length female figure, holding in right hand a statuette of "Victory," in the left a wreath of laurel.

Base of black marble with gilt mounting.

Mercury.

Height 25 $\frac{1}{2}$, black marble base 6 x 6 with gilt mounting.

The original is in the Bargello, Florence. All the reproductions from the antique by Barbedienne are most faithful, as they are executed by an unerring process, in the reduction.

"Who does not know the *Mercury* of Gian di Bologna, that airy youth with winged feet and cap, who with the caduceus in his hand, and, borne aloft upon a head of *Æolus*, seems bound upon some Jove-commissioned errand? Who has not admired the lightness and truth of the momentary action?"

C. C. PERKINS, TUSCAN SCULPTORS.

Signed, BARBEDIENNE FONDEUR.

The Fighting Gladiator.

Black marble base, gilt mounting, height 19 ins., length of figure and base 21 ins. The original marble is in the Louvre Paris.

"I never felt as if I touched the life of the old Greeks until I had looked on that statue." "Welcome, O Fighting Gladiator and Recumbent Cleopatra, and Dying Warrior, whose classic outlines (reproduced in calcined mineral of Lutetia) crowns my loaded shelves."

O. W. HOLMES.

Orator and Warrior.

Black marble base, gilt mounting, height 21 ins., base 11 x 5.

Two male figures, the one on left, in councillor's robe holding a roll of paper. To right, the warrior with helmet and other armor.

Caractacus.

Height $31\frac{1}{2}$, base 11, height $46\frac{1}{2}$, base $18\frac{1}{2} \times 18\frac{1}{2}$, with most elaborate PEDESTAL of walnut and elmwood, and in form of a column, with base and cap, made by Potter & Co.

The Sculptor was born in Dublin 1818, studied in the Royal Academy, and in London at the Royal Academy, 1834. Executed a statue of Hampden for the Parliament Houses, Father Matthew for the city of Cork, J. Stuart Mills, Stonewall Jackson, Burke, Goldsmith, Caractacus, etc. That of the Prince Consort, his last work in the "Albert Memorial" London, commissioned by the Queen, was not cast until after his death in 1875. Associate of the Royal Academy 1843, Royal Academician 1858.

Caractacus a British King was brought captive before the Emperor Claudius in A. D. 52. He had been betrayed by Cartmandua. Claudius set him at liberty.

Signed J. H. FOLEY, R. A., London, 1860.

After the Battle.

Gilt base. Height 18, length of base 17; with oval ogee, base covered with maroon velvet; height 3 in.

A Tartar riding one horse, with another alongside, on which is loaded the spoils of a raid, a flag, etc.

Signed LANCIRAY.

Born, St. Petersburg; died 1888. Educated as lawyer. Became pupil of Professor Liebrich, the celebrated sculptor.

Justice Protecting Innocence.

Black marble base, with gilt mounting. Height 30.

Base $24\frac{1}{2} \times 12\frac{1}{4}$.

A pyramidal group of three figures. Justice, central, stands tall, erect, inflexible, holding in right hand a sword. Her left

arm is holding a female who clings to her passionately, and relyantly. To the left a male figure, partly draped, crouches, his right hand holds a dagger and his left is raised to ward off punishment.

“The fundamental principles of justice are, in the first place, that no injury be done to any one; and secondly, that it be subservient to the public good.”

CICERO.

Signed GUITTON.

No. 78.

Marguerite.

With a PEDESTAL of ebony, rosewood and inlaid colored woods, carved, gilt, engraved and polished. Four exterior fluted and gilt columns, with central shaft enriched with inlaid designs. Designed especially for the statuette, and made to order by Potter & Co.

Height 34 in. Black marble base, 13 x 13.

Title in gilt engraved letters.

Marguerite, a simple, uncultivated girl of great fascination, fell into the toils of Faust, a famous magician of the sixteenth century. Left a fortune, he ran to every excess till he was penniless, when he made a pact with the devil, who assumed the name of Mephistopheles, that he might live a gay life for twenty-four years, and at the end of that time his body and soul were to be consigned to the devil. He disappeared 1550.

Signed 1872.

No. 79.

The Prophet's Flag.

Height 54½; height 29, base 18 x 18; with a PEDESTAL of rosewood elaborately carved and polished. Of Oriental design, specially made to order by Potter & Co.

“The Prophet was an Arab, and the faith which he taught still fires the heart of his race.”

“The Mahometans entertained an inconceivable veneration for their Prophet.”

REV. H. M. FIELD.

Signed HENRY PLE.

Vesta.

Height $57\frac{1}{2}$, base $8\frac{1}{2}$; height 37, base 17×17 ; with a PED-
ESTAL of ebony, having four external columns and central
square shaft, finely carved, with four floral designs, designed
and made to order for the bronze, by Potter & Co.

Born Dijon, 1824. Pupil of Ramey and Dumont. Chev-
alier of the Legion of Honor,

“Vestals took care of the perpetual fire consecrated to Vesta.”
In prehistoric times fire was only obtained from friction with
two pieces of dry wood or from the sparks of flint. A public
fire was kept burning, watched over by two young girls not under
six nor above ten years of age. Later, a temple was built and the
worship of Vesta was instituted, with six Vestals, who served
for thirty years, when they might retain membership or return
home. On the death of a Vestal, vacancy was filled by election.
Great civic privileges were accorded the body during the
eleven centuries it existed, until abolished by the Emperor
Theodosius. The remains of the *house* of the Vestals were
discovered A. D. 1883, under Lanciani.

Signed MOREAU MATHURIN.

The Triumph of Flora.

Height $22\frac{1}{4}$ in., length of base 25; base of red jasper.

The work is very choicely finished in silver, gilt, and varied
shades of bronze.

Seated in a chariot drawn by three doves, on clouds, is the
Goddess of Flowers, holding some in her lap. Behind the
chariot is a winged Cupid, who has by him a basket of flowers,
and he holds a night moth, emblem of immortality.

Signed ROBERT, FRs.

The Falconer.

Height 34 in., length of base $27\frac{1}{2}$ in.; height 37 in., length of base 33 in.; with PEDESTAL of solid rosewood, designed especially for the bronze; richly carved and polished, of most substantial, and elegant workmanship. Made by Messrs. Potter & Co., Providence, at a cost of \$400.

On a lively-stepping horse is seated gracefully the lady, who holds the bridle in left hand and with her right a falcon—with hood off, ready for flight—but it lingers, attracted by a crouching dog, which barks, at the forefeet of the horse. The lady has ample habit, emdroidered bodice, puffed sleeves, gloves, cap and feather.

Falconry or hawking is mentioned as of earliest practice in Thrace, and in England and France; 9th century.

Signed A. J. LEDUC, 1872.

The Dun Cow.

Height 28 ins., base $21\frac{1}{2}$, height $37\frac{1}{4}$, length of top $32 \times 17\frac{1}{4}$, with PEDESTAL of ebony and rosewood and inlaid woods of varied color in arabesque designs, carved, engraved and gilt inlaid, designed and made to order for the group by Potter & Co.

The Dun Cow slain by Sir Guy of Warwick on Dunsmore Heath was the cow kept by a giant on Mitchel-Ford, (middle-fold) Shropshire, England. Its milk was inexhaustible. One day an old woman who had filled her pail, wanted to fill her seive also, but this so enraged the cow, that it broke away, and wandered to Dunsmore, where it was killed. A huge tusk, probably an elephant's is still shown at Warwick Castle, as one of the horns of this wonderful cow.

Only six casts of this bronze were made by Elkington & Co. One of silver, is now at Windsor Castle, the property of Queen Victoria. Of the five in bronze, only one was brought to the United States, and on arrival was secured by the late Mr. Steere.

No. 84.

Elegant Onyx Jardiniere.

Ovoid shape on square-shaped base; the ornaments and mountings of finely wrought brass, finished in burnished and *matté* gold, figures of mermaids in bold relief forming handles, fire-gilt inside lining. Height and diameter 17 x 20 inches.

No. 85.

Pair of Handsome French Bronze Vases.

Graceful ovoid shape with flaring necks, elaborate and artistically wrought brass and bronze mountings and ornaments, which are embellished with a fillet of enamel of blue ground. Lion head and ring handles finished in lacquer. Height and diameter 17 x 8 inches.

No. 86.

Pair Bronze Vases.

Design, relief and incised ornamentation and light brown *patina*. Height and diameter of each 12 x 5 $\frac{1}{2}$ inches.

ENGRAVINGS.

STACPOOLE, F.

Associate Engraver of the Royal Academy, etc.

MRS. ELIZABETH THOMPSON (BUTLER).

Artist's autographic proof, India paper. Published by the Fine Art Society, London, 1878. Size of engraved plate, 20 x 40 inches.

Four-inch gold frame, mounted with gray and gilt spandrel.

No. 87.

The Roll Call.

Thompson, Elizabeth, (Mrs. Butler), born about 1844, as a child had a decided taste for drawing soldiers and horses. Studied at Kensington; painted there several years. Exhibited first, 1873, at the Royal Academy. In 1874 her famous "Roll Call" was purchased by Queen Victoria, and achieved a popularity for itself and painter almost without precedent in Great Britain.

The subject is, calling the roll of the Grenadier Guards on a misty winter morning, after an engagement, in the Crimea, September, 1854.

The plate has been destroyed.

STACPOOLE, F.

MRS. ELIZABETH THOMPSON (BUTLER).

No. 88.

Quatre-Bras.

Artist's autographic proof, India paper. Published by the Fine Art Society, London, 1879. Size of engraved plate, 20 x 40 inches. Proof guaranteed by stamp of the Print Sellers' Association.

Six-inch gold arabesque frame, mounted with gray and gilt spandrel.

The Twenty-eighth Regiment in hollow square repelling an attack of the French Imperial Guard, June 16, 1815.

"The British fought with remarkable intrepidity, notwithstanding their inferiority in number and their fatigue through marching all the preceding night."

"I never approached a picture with more iniquitous prejudice against it than I did Miss Thompson's "Quatre Bras," partly because I have always said that no woman could paint, and secondly because I thought while the public made such a fuss about it, it *must* be good for nothing. It is wrought through with all the truth of the grand passion, with great labor of color and shade, which I have not seen the like of since the death of Turner."

JOHN RUSKIN, 1875.

The painting is in the collection of the National Gallery of Australia at Melbourne.

GIRADET, P.

No. 89.

Roll Call of the Victims of the Reign of Terror.

CHARLES LOUIS MULLER.

Proof on India paper before all letters published by Goupil et Cie, 1866. Size of engraved plate 21 x 38 inches.

Five inch gold frame, with gray and gilt spandrel with a key to the portraits in gold frame.

The painter, contemporary, was born in Paris, 1815. Pupil of L. Cogniet and the Baron Gros. Made his début 1837, and up to 1847 produced a number of important works. His great picture, "The Roll Call," was exhibited in 1850, immediately purchased by the Government of France and placed in the Palace Luxembourg. It was again exhibited in 1855.

"His great success is due less to charms of color, than his rare excellence in design and composition, and the faithful reproduction of the personages and costume of the epoch to which his subject belongs."

"Müller paints history as Motley writes it, picturesquely and with insight into its emotions."

J. J. JARVES, *Art Thoughts*.

The engraver was born at Neuchatel 1821, has had five medals of the Salon. He works much in "Maniere-noire" (mezzotint,) and this engraving is a fine specimen of his power, and a most exquisite impression of so important a work, of sterling quality, issued by the house of Goupil & Co.

"Echoes of the war for American Independence were still resounding when France, profoundly moved by the spectacle of the successful establishment of a republic on so grand a scale, and influenced doubtless by the example of its own countrymen who assisted to achieve this result, became infected with the fever of revolution. It was chiefly in Paris that the dreadful scenes of this epoch, fitly called the Reign of Terror were enacted."

J. L. STODDARD.

SIMMONS, W. H.

No. 90.

The Baptism of the Saviour, by John the Baptist.

[*Vide St. Matthew*, III c, v 16.]

L. GOODWYN LEWIS.

Artists autographic proof on India paper, proofs guaranteed by Printsellers Association.

Size of engraved plate $19\frac{3}{4}$ x 32 inches. Four and a half inch gold frame.

The engraver was born at London, 1811, studied in the Finden Institute and was for many years perhaps the chief of English workers in his own line. His last etched plate was "A Humble Servant" after Rosa Bonheur, a proof of which was in the Royal Academy at time of his death, November 6, 1882. He executed many plates after distinguished painters of the day, Landseer, Faed, Millais, Frith and others.

SPIEGLE, F. M.

NEW YORK.

No. 91.

The Chorister Boys.

Etching. Autographic proof, with *remarque*, parchment.

Gilt frame and heavy spandrel.

All the fine proofs have long ago been sold by the publisher.

HAIG, AXEL H.

No. 92.

In Westminster Abbey.

Etching. The etcher is a Fellow of the Royal Society of Painter-Etchers, of London. One of the most esteemed and capable masters of the art of to-day.



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